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WING F, ROOM 21, ENGLISH AND AMERICAN FURNITURE
EARLY EIGHTEENTH CENTURY

NOTES

THE ELECTION OF A TRUSTEE.
At the meeting of the Board of Trustees held on Monday, April 22, Arthur Curtiss James was elected a Trustee, to fill a vacancy in the Class of 1923.

MEMBERSHIP. At recent meetings of the Trustees the following persons, having qualified for membership in their respective classes, have been elected:

FELLOW IN PERPETUITY

ARTHUR CURTISS JAMES

FELLOW FOR LIFE

EDWARD H. R. GREEN

FELLOWSHIP MEMBER

OTTO SPENGLER

SUSTAINING MEMBER

WILLIAM W. CARMAN

Sixteen persons have been elected Annual Members.

On April 22, the Fellowship in Perpetuity of the late Frank W. Kitching was transferred to Mrs. Grace Elinor Barnes

Kitching, and that of the late J. Carroll Beckwith to Alexander C. Morgan, by virtue of his office as President of the Artists' Fund Society.

THE REARRANGEMENT OF ENGLISH AND AMERICAN FURNITURE. With the exception of a few strictly European continental types, the furniture in use in this country during the seventeenth and eighteenth centuries followed so closely the contemporary styles and types of English furniture that pieces of native provenance may be exhibited side by side with English work, without any lack of harmony. Such a commingling is in many ways rather advantageous than the reverse, since, by direct comparison, the slight variations that exist are more easily appreciated, and the effect of different social or utilitarian requirements upon the development of the styles is more easily comprehended.

It was largely with this idea in mind that the rearrangement of the rooms of English and American furniture on the second floor of Wing F has been made. The period is

the basis of the separation, pieces of the same style being kept together as far as space and the necessities of arrangement permitted. Since all the exhibition space in this wing will eventually be occupied by the Morgan Collection, the present installation of English and American furniture is therefore temporary.

The sixteenth and seventeenth centuries are represented by the objects in the southernmost room, F 19. The earlier

"Grandfather's" clock and small cabinet on the north wall are very good examples of fine, late seventeenth-century marquetry—a method of ornamentation the possibilities of which were vastly increased at the period by the use of veneered rather than solid material.

The furniture of the Queen Anne style in the small paneled room to the north shows the simple designs in walnut that came into vogue at the beginning of the



WING F, ROOM 23, FURNITURE OF ADAM AND HEPPLEWHITE STYLES
EIGHTEENTH CENTURY

pieces are shown against the south wall—an exceptionally fine Elizabethan court cupboard forming the focal point of the group. The mid-century and Restoration periods are represented by the chairs on the center platform, and, in general, by the pieces against the side walls, with the late Jacobean and William and Mary examples at the northern end of the room. On the walls are examples of contemporary needlework—stump work and petit point, with two Flemish tapestries of the sixteenth and seventeenth centuries respectively. The

eighteenth century. The beautiful little marquetry writing desk is of a rather earlier date, but the "love chair" or settee on the opposite wall is a particularly fine example of the period. On the window wall is a typical example of an early Georgian mirror in the architectural manner, with an elaborate reverse scroll pediment and gilt ornaments.

Following in chronological sequence, the next room begins with examples of early Georgian chairs and a fine highboy of American origin, dating from 1725-1750.

Typical of the Chippendale style of the mid-century is the elaborately carved bed which forms the central feature of the room. At the north end of the room are the fine mahogany pieces of American provenance, acquired by the Museum from the Canfield Collection. The chairs shown illustrate the development in form from the early Georgian type of the first quarter of the century to the "ladder back" and Gothic designs of the last quarter, illustrated by the fine examples from the Cadwalader Collection. Some six or seven engravings of the period, including two of Hogarth's "Marriage à la Mode" set, have been used on the walls to illustrate the costumes and manners of the times, and a portrait attributed to Gainsborough hangs over the mantel.

The small room beyond exhibits, in general, some of the late phases of the Chippendale style, though the so-called "Irish Chippendale" side table dates probably from a few years before the middle of the century. The mahogany table under the window makes an interesting comparison with the above, showing the development of an entirely different character by the use of the "Chinese" fret motive. In this room, as in the others, are exhibited typical pieces of contemporary ceramics and plate. The examples of Bow and Chelsea shown in this room are selected from the Cadwalader Collection of English porcelains, the bulk of this very important collection now being on exhibition in the porcelain gallery in Wing H, where it may be studied to greater advantage.

During the decade from 1760 to 1770, the Brothers Adam largely revolutionized the decorative taste of the country, by the introduction of a very individual interpretation of classic forms. The cabinet makers were among the first to respond to the fashion, and the pieces shown in the next room, F 23, give an idea of what was produced, not only directly from the designs of the Adams, as was the large mahogany bookcase, but also by the craftsmen under their influence. The style known under the name of Hepplewhite, but probably the result of the combined efforts of a number of unknown craftsmen,

and largely influenced by the Adam style, is represented by a number of pieces in this room, notably the distinctive "shield-back" chairs. One of the most interesting objects here is the gilded wood girandole of an Adam-Hepplewhite design, dating from about 1785—a recently acquired piece illustrating excellently the somewhat fantastic grace of the style.

In 1783-1784, Thomas Sheraton published the first edition, in parts, of his *Cabinet Makers' and Upholsterers' Drawing Book*. The result of the work is apparent in the pieces shown in the last room of the series. The increased use of satinwood in inlay and veneer, a severity of line, and a tendency to somewhat heavy proportions are very noticeable. The examples are mostly of American provenance, drawn from the Bolles Collection given to the Museum by Mrs. Russell Sage in 1909, but exemplify very clearly the characteristics of the style which dominated England and America from about the years 1790-1800.

During the first quarter of the nineteenth century, the so-called Empire style was in vogue. The best American pieces in this style were by Duncan Phyfe, a New York cabinet maker of the period. A few specimens of his workmanship are shown in the north gallery overlooking the main hall.

DRAWINGS OF THE VENETIAN AND BOLOGNESE SCHOOLS. An exhibition of a selection of drawings of the Venetian and Bolognese Schools from the Museum collection of drawings has been arranged in Gallery 25 and will remain on view until the middle of June. The Venetian artists represented are mostly of the eighteenth century, Canaletto, Tiepolo, and Guardi being the most prominent names. There are also seventeenth-century drawings and some of the sixteenth, though these with the exception of a group by Campagnola offer no extraordinary or unusual interest: the artists are too familiar to our public to call for any comments.

The present indifference in regard to the so-called Eclectic Painters of Bologna, whose drawings are more plentiful in our

collection than those of any other school, is the excuse for the following explanatory paragraph.

Lodovico Carracci, living just as the great age of Italian painting was passing away, started an academy in Bologna in 1589 with his nephews Agostino and Annibale. Their peculiar idea was to combine in their own work all the supreme qualities of the greatest painters. A sonnet of Agostino's describes their aspiration. The painter, he says, should have the drawing of the Romans, the shadows of the Venetians, the force of Michelangelo, the natural charm of Titian, the pure style of Correggio, the symmetry of Raphael, the dignity of Tibaldi, the invention and learning of Primaticcio, and the grace of Parmigianino. This ambitious program they carried out to the satisfaction of their contemporaries and indeed of future generations up to the time of the Romantics in the last century, when their work fell into complete disfavor. In all that time the name of Annibale Carracci was held in an honor that was second only to the greatest names of the Golden Age—Leonardo, Michelangelo, Raphael, Titian, and Correggio. The influence of the Bolognese as a living force in artistic production, however, fell off in Italy itself after the careers of the greatest pupils of the Carracci—Domenichino, Guido Reni, and Albani; but their tradition in a modified and less grandiloquent form passed to the French artists who settled or studied in Rome in the second quarter of the seventeenth century, the greatest of whom was Nicolas Poussin. By them the Carracci influence was given a new impetus and it has persisted with hardly a break to our own time. The general arrangement, the proportion of figure to landscape, that one finds in so-called classical compositions of the nineteenth century, the work of Puvis de Chavannes, for instance, is an outcome through Poussin from Domenichino and Annibale Carracci.

Self-imposed theories seem to count but little in the production of art. The Bolognese failed in all the goals they announced. None of the masters they strived to copy, according to Agostino's poem, were ap-

proached except Tibaldi and Primaticcio. But still their pictures were excellent enough to hold the admiration of cultivated people for two hundred and fifty years and had the vitality to give a new direction to art. Now that they are completely out of fashion, their paintings seem to us pompous and formal; we dislike their sooty or hot brown color, and many of their subjects are distasteful. Their better drawings, however, are free from such reproaches and can still be enjoyed. The force of these artists and their mastery over academic problems cannot be denied and the sketches they produced show their attainments free from the disturbing factors prominent in their more labored work. Sometimes their drawings are spontaneous and sensitive, and these adjectives might be applied to several of the examples shown in the present exhibition.

EXHIBITION OF AMERICAN SILVER. The collection of early American silver formed by R. T. Haines Halsey is so well known to connoisseurs that any particular emphasis laid upon its interest and value must needs be superfluous. It is therefore necessary, in this brief note, only to call attention to the loan exhibition, in the east end of Gallery A 22, of a number of representative pieces selected from Mr. Halsey's collection. These three cases, taken in connection with the Clearwater Collection, lent by Judge A. T. Clearwater, which occupies the major portion of the same gallery, form an assemblage of early American plate unrivaled in the country.

The exhibits divide naturally into two groups: the work of the silversmiths of New York and vicinity, and that of the craftsmen of Boston and New England. The scarcity of works of the New York smiths renders noteworthy the present collection, in which are numbered some fifty pieces of New York origin. These range from the earlier types of mugs and tankards, through early tea-pots of Dutch inspiration, to the engraved, sophisticated English forms of the late eighteenth or early nineteenth century. Among the Boston makers are many whose names are well known to fame—for instance, John

Cony and Paul Revere—and whose designs perhaps outrank those of their New York contemporaries in purity of line and beauty of proportion. In the adjacent Clearwater Collection, other designs from the hands of the same men may be studied.

The utensils themselves have a human interest, epitomizing as they do in their uses the daily life of our American forefathers. The church silver suggests the creed for which the early settlers gathered; the numerous porringers remind us of the needs of the then "young America"; the tea and coffee pots, sugar bowls, and creamers show forth the housewife's pride in her store; while the tankards, wine tasters, and lemon squeezers testify to the capacity of the gentlemen of the household for the cup that cheers.

The work of these early silversmiths has also another interest. It argues, undeniably, the possession by these workmen of a very nice aesthetic perception and a sensitiveness to beauty in line and mass, in color and texture, which have not always been associated with the beginnings of our country; and, further, the active and prominent part taken by those same silversmiths in civil and municipal affairs would lead us to believe that their interests and tastes were largely shared by their fellow-citizens.

It is this combination of interests, both human and aesthetic, which renders so distinguished the Halsey Collection of silver, of which the present group is representative.

COREAN POTTERY ON LOAN. John Platt has placed on loan a collection of Korean pottery of the Korai period, that is, from before 1392, to complete the already very comprehensive Museum collection. Besides some very remarkable pieces there

are a number of whites of the Chinese Ting type as well as of the porcelaneous, greenish white kind. The bringing together of so many pieces of these white varieties should be a great help in settling the difficult question which are Chinese and which Korean.

ANNUAL MEETINGS OF ART ASSOCIATIONS. During May both the American Federation of Art and the American Association of Museums hold their annual meetings; the former, on May 23 and 24 in Detroit, Michigan; the latter, on May 20-22 in Springfield, Massachusetts. Interesting, timely programs have been planned for these gatherings and an attractive variety of social features. The tentative program already published by the Federation for its ninth annual convention lays great emphasis upon the relationship between art and manufactures. Art in American Manufactures, Museums as Centers of Industrial Enterprise, The Training of Designers, and The Position and Function of the Handicrafts are among the subjects announced.

THE CHILDREN'S BULLETIN. With the March issue of *The Children's Bulletin*,¹ this offshoot of the BULLETIN entered upon its second year as a quarterly publication of the Museum. The last two issues have been devoted to an excursion into the art of the East, the December number telling a story from the Shah Namah, called *Zāl and his Wonderful Friend*, as an introduction to the enjoyment of Near Eastern miniatures; and the most recent number aiming to arouse interest in Japanese lacquers through the adaptation of a Japanese legend entitled *The Gift of the Moon Princess*.

¹ Price, 10 cents a number; 40 cents a year.

LIST OF ACCESSIONS AND LOANS

APRIL, 1918

CLASS	OBJECT	SOURCE
CERAMICS (Wing E, Room 11) (Floor II, Room 5)	Two parts of roof tiles, rouge box, and two weights, Han dynasty; three jars, two cups, drum, tablet, and two statuettes, T'ang dynasty; four figures, vase, in-	